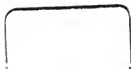


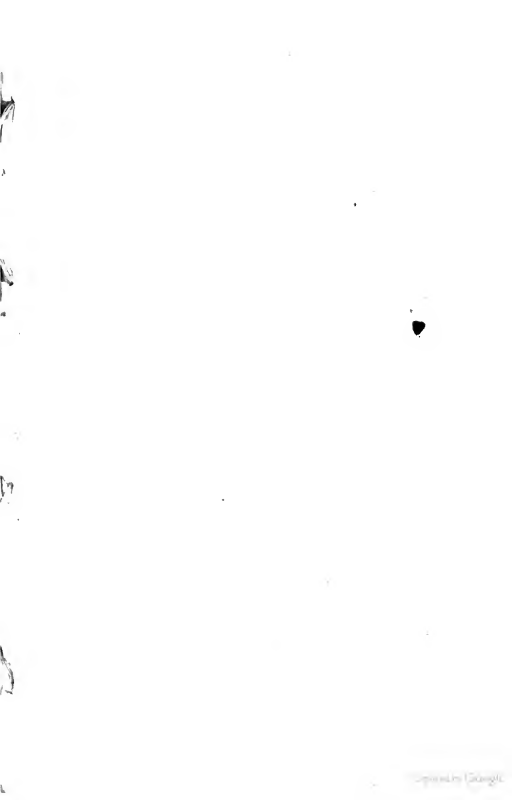
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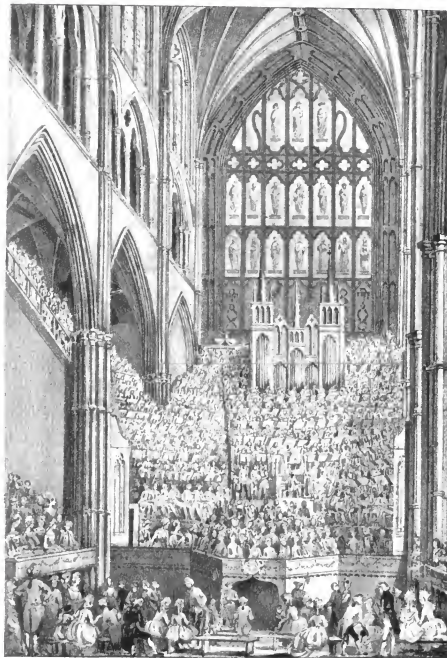
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THE ORCHESTRA, WESTMINSTER ABBEY.

AN ACCOUNT
OF THE
MUSICAL PERFORMANCES
IN
WESTMINSTER ABBEY,
AND
THE PANTHEON,
May 26th, 27th, 29th, and June the 3rd and 5th, 1784,
IN
COMMEMORATION
OF
H A N D E L;
By CHARLES BURNEY, Mus. D. F.R.S.
To which is added,
A NOTICE OF THE FORTHCOMING
ROYAL MUSICAL FESTIVAL
OF 1834.

" ——— All
The multitude of Angels, with a shout
Loud as from numbers without number, sweet
As from bless'd voices, uttering joy, heav'n rung
With jubilee, and loud Hosannas fill'd
Th' eternal regions."

MILT. PARAD. LOST, Book III.

London:
PUBLISHED BY DUFF AND HODGSON, 65, OXFORD STREET,
AND TO BE HAD OF ALL MUSIC AND BOOKSELLERS.

1834.

Price One Shilling.

696.

ENTERED AT STATIONERS' HALL.



ALFRED ROBINS, Printer, 29, Tavistock Street, Covent Garden.

TO
THE KING.

GREATNESS of mind is nevermore willingly acknowledged, nor more sincerely revered, than when it descends into the regions of general life, and by countenancing common pursuits, or partaking common amusements, shews that it borrows nothing from distance or formality.

By the notice which Your Majesty has been pleased to bestow upon the celebration of HANDEL'S memory, You have condescended to add Your voice to public praise, and give Your sanction to musical emulation.

The delight which Music affords seems to be one of the first attainments of rational nature; wherever there is humanity, there is modulated sound. The mind set free from the resistless tyranny of painful want, employs its first leisure upon some savage melody. Thus in those lands of unprovided wretchedness, which Your Majesty's encouragement of naval investigation has brought lately to the knowledge of the polished world, though all things else were wanted, every nation had its Music; an art of which the rudiments accompany the commencements, and the refinements adorn the completion of civility, in which the inhabitants of the earth seek their first refuge from evil, and perhaps, may find at last the most elegant of their pleasures.

But that this pleasure may be truly elegant, science and nature must assist each other; a quick sensibility of Melody and Harmony, is not always originally bestowed, and those who are born with this susceptibility of modulated sounds, are often ignorant of its principles, and must therefore be in a great degree delighted by chance; but when Your Majesty is pleased to be present at Musical Performances, the artists may congratulate themselves upon the attention of a judge in whom all requisites concur; who hears them not merely with instinctive emotion, but with rational approbation, and whose praise of HANDEL is not the effusion of credulity, but the emanation of Science.

How near or how distant the time may be, when the art of combining sounds shall be brought to its highest perfection by the natives of Great Britain, this is not the place to enquire; but the efforts produced in other parts of knowledge by Your Majesty's favour, give hopes that Music may make quick advances now it is recommended by the attention, and dignified by the patronage of our Sovereign.

I am,

With the most profound Humility,

Your MAJESTY's most dutiful

And devoted Subject and Servant,

CHARLES BURNEY.

PREFACE.

A PUBLIC and national tribute of gratitude to deceased mortals, whose labours and talents have benefitted, or innocently amused, mankind, has, at all times, been one of the earliest marks of civilization in every country emerged from ignorance and barbarism. And there seems no more rational solution of the mysteries of ancient Greek mythology, than to imagine that men, whose virtue and abilities surpassed the common standard of human excellence, had excited that degree of veneration in posterior times, which gave rise to their deification and apotheosis.

Such a gigantic idea of commemoration as the present, for the completion of which it was necessary that so many minds should be concentrated, must have been long fostering ere it took a practicable form and was matured into reality. But from the conception of this plan to its full growth, there was such a concurrence of favourable circumstances as the records of no art or science can parallel: the Royal Patronage with which it was honoured; the high rank, unanimity, and active zeal of the directors; the leisure, as well as ardour and skill of the conductor; the disinterested docility of individuals, and liberal contributions of the public; all conspired to render this event memorable, and worthy of a place, not only in the annals of music, but of mankind.

And indeed it was hardly possible for a Musical Historian not to imagine that an enterprise honoured with the patronage and presence of their Majesties; planned and personally directed by noblemen and gen-

tlemen of the first rank ; attended by the most numerous and polite audience that was ever assembled on a similar occasion in any country ; among whom, not only the King, Queen, Royal Family, Nobility, and great Officers of State appeared, but the Archbishops, Bishops, and other dignified Clergy, with the heads of the Law, would form an era in Music, as honourable to the art and to national gratitude, as to the great Artist himself who has given occasion to the Festival.

HANDEL, whose genius and abilities have lately been so nobly commemorated, though not a native of England, spent the greatest part of his life in the service of its inhabitants ; improving our taste, delighting us in the church, the theatre, and the chamber ; and introducing among us so many species of musical excellence, that, during more than half a century, while sentiment, not fashion, guided our applause, we neither wanted nor wished for any other standard. He arrived among us at a barbarous period for almost every kind of music, except that of the church. But besides his oratorio choruses, which are so well intitled to immortality, his organ-pieces, and manner of playing, are still such models of perfection as no master in Europe has surpassed ; and his operas were composed in a style so new and excellent, that no Music has since, with all its refinements of melody and symmetry of air, in performance, had such effects on the audience.

Indeed his works were so long the models of perfection in this country, that they may be said to have formed our national taste. For though many in the capital have been partial, of late years, to the compositions of Italy, Germany, and France, yet the nation at large has rather tolerated than adopted these novelties.

The English, a manly, military race, were instantly captivated by the grave, bold, and nervous style of

Handel, which is congenial with their manners and sentiments. And though the productions of men of great genius and abilities have, since his time, had a transient share of attention and favour, yet, whenever any of the works of Handel are revived by a performer of superior talents, they are always heard with a degree of general satisfaction and delight, which other compositions seldom obtain. Indeed, the exquisite manner in which his productions are executed at the concert established for the preservation and performance of old masters, stimulates a desire in all who hear them to have a more general acquaintance with his works. And it was, perhaps, at the late performance in Westminster Abbey, that the compositions of this great master were first supplied with a band, capable of displaying all the wonderful powers of his harmony.

Pope, more than forty years ago, imagining that his band was more numerous than modern times had ever seen or heard before, contented himself with calling him *Centimanus*, where he says,

Strong in new arms, lo! Giant HANDEL stands,
Like bold Briareus with his hundred hands.

But if our great Bard had survived the late Commemoration, when the productions of Handel employed more than five hundred voices and instruments, he would, perhaps, have lost a pun, a simile, and a *bon mot*, for want of a classical allusion to lean on.

Notwithstanding the frequent complaints that are made of the corruption of Music, of public caprice and private innovation, there is, perhaps, no country in Europe, where the productions of old masters are more effectually preserved from oblivion, than in England: for, amidst the love of novelty, and rapid revolutions of fashion, in common with other countries, our cathedrals continue to perform the services and full anthems of the

sixteenth and seventeenth centuries, by Tye, Tallis, Bird, Morley, Gibbons, Humphrey, Blow and Purcell, as well as those produced at the beginning of the present century by Wise, Clarke, Crofts, and others, whose grave and learned compositions have contributed to keep harmony, and the ancient choral style, from corruption and decay. The Crown and Anchor Concert, established in 1710, for the preservation of old masters of every country, has long endeavoured to check innovation; and the annual performances at St. Paul's for the benefit of the Sons of the Clergy; the Madrigal Society, as well as the Catch Club, and Concert of Ancient Music, are all more peculiarly favourable to the works of the illustrious dead, than those of living candidates for fame.

But the most honourable eulogium that can be bestowed on the power of music is, that whenever the human heart is wished to expand in charity and beneficence, its aid is more frequently called in, than that of any other art or advocate; as the delight it affords in exchange for superfluous wealth, is not only the most exquisite which the wit of man can supply, but the most innocent that a well-governed state can allow.

Indeed, Handel's Church Music has been kept alive, and has supported life in thousands, by its performance for charitable purposes;—as at St. Paul's for the Sons of the Clergy; at the Triennial Meetings of the Three Choirs of Worcester, Hereford, and Gloucester; at the two Universities of Oxford and Cambridge; at the Benefit Concerts for Decayed Musicians and their Families; at the Foundling Hospital; at St. Margaret's Church for the Westminster Infirmary; and for Hospitals and Infirmaries in general throughout the kingdom, which have long been indebted to the art of Music, and to Handel's Works in particular, for their support.

This will not only account for the zeal of individually

in propagating his fame, but alacrity of the nation at large, in supporting an enterprise calculated to do honour to the memory of so great an artist and extensive a benefactor.

From all the information with which my musical reading and inquiries have furnished me, it seems not too much to say, that the Musicians assembled on this occasion exceeded in abilities, as well as numbers, those of every band that has been collected in modern times; as may be reasonably inferred from the following chronological list of the most remarkable musical masters upon record.

At an interview between Francis I. King of France, and Pope Leo X. in 1515, at Bologna in Italy, the musicians and singers of the French King and the Roman Pontiff meeting together, formed the most numerous band which had ever been incorporated in those times. The number, however, is not mentioned; but as the chapel and court establishments of those princes could never, when united, form a body of musicians sufficiently considerable to be put in competition with that lately assembled, the number may still remain indefinite, without leaving the least doubt of its superiority.

On the cessation of the plague at Rome, in the early part of the last century, a mass composed by Bencvoli, for six choirs, of four parts each, was performed in St. Peter's church, of which he was *mæstro di capella*; and the singers, amounting to *more than two hundred*, were arranged in different circles of the dome; the sixth choir occupying the summit of the cupola. On both these occasions no instruments seem to have been employed but the organ.

We are told in Bonnet's *Hist. de la Musique* (*), that the *Te Deum*, which Lulli had composed for the recovery of Lewis XIV. in 1686, was afterwards performed at

* Tom. ii. p. 93.

Paris, on the recovery of his eldest son, Monseigneur, by *three hundred musicians*.

In the year 1723, most of the great musicians of Europe were assembled together in the city of Prague by order of the Emperor, Charles VI. to celebrate the festival of his being crowned King of Bohemia. History says Quantz (the late celebrated performer on the German flute, and master of the present King of Prussia), does not furnish a more glorious event for music, than this solemnity; nor a similar instance of so great a number of eminent professors, of any one art, being collected together. Upon this occasion, there was an opera performed in the open air, by *a hundred voices* and *two hundred instruments*.*

A solemn service was performed at the funeral of Rameau, 1707, at the Church of the Oratory, in Paris, by all the Musicians in the King's Band, and by those of the Royal Academy of Music united. On this occasion, we are told † that many pieces from Rameau's best productions were selected, which drew tears from several that were present, by the excellence of the Music, and the melancholy occasion on which it was performed. •

At *Santa Chiara*, in Naples, about the same time, according to Signor Corri, who was then in that city studying under the famous Porpora, near *three hundred Musicians* were employed at the last consecration of a nun of great distinction.

And at the public funeral of Jomelli, in the same city, 1774, a like number was assembled together, in order to pay their last duty to that great master; and

* *Herrn Johann Joachim Quantzens Lebenslauf, von ihm selbst entworfen*. Published by Marpurg at Berlin, 1754. See likewise, *Musical Tour*, vol. ii. p. 177.

† *Essai sur la Mus.* tom. III. p. 465.

these not only performed *gratis*, but contributed to the necessary expenses of this solemn service.*

At many other *gran funzioni* and Festivals in Rome, Venice, and other parts of Italy, a congress of *two or three hundred Musicians* is not, perhaps, very uncommon; but from the time that the present system of harmony was invented, to this period, no well-authenticated instance, I believe, could be produced, of *five hundred* performers, vocal and instrumental, being consolidated into one body, and giving such indisputable proofs of talents and discipline, as on the late occasion.

Indeed the fortunate arrival of Madame Mara in this Country, while the manner of celebrating the intended Festival was in contemplation, eased the Directors and Conductor of much anxiety and difficulty, as to the distribution of the Songs. There were, at this time, but few great singers in London who stood high in the favour of the public; and those were either inaccessible or apprehensive that a single voice, of whatever volume, would be inaudible in such an immense building as Westminster Abbey. The voluntary offer, therefore, of this admirable singer to perform at each exhibition, and the liberty granted by the managers of the Pantheon, to whom she was exclusively engaged, gave birth to hopes from single songs, which were greatly surpassed in effect, on the day of performance. Indeed, the most sanguine promoters of this enterprize, must at first have imagined, that the chief difference and superiority of these performances to all others, would have arisen from the aggregate of sounds produced by so immense a band in the Choruses. But the effects were not rendered more new, grand, and surprising, by the united force of the whole, than sweet, distinct, and audible, by the single efforts of individuals. The knowledge, experience, and

* *Saggio di Poesie Latine et Italiane di Saverio Mattei. In Napoli, 1774.*

abilities of the two alternate leaders of this Musical Legion, Messrs. Hay and Cramer, were never more manifest, nor were their orders ever more implicitly obeyed, than on this great and trying occasion.

Indeed, the effects of this amazing hand, not only overset all the predictions of ignorance and sarcasm, but the conjectures of theory and experience. By some it was predicted, that an orchestra so numerous could never be *in tune* ; but even *tuning* to so noble an organ, was for once, grand and productive of pleasing sensations. By some it was thought that, from their number and distance, they would never play *in time* ; which, however, they did most accurately, and without the measure being beat in the usual clumsy manner. By others it was expected that the Band would be so *loud*, that whoever heard this performance, would never hear again ; however, the sound of these multiplied tones arrived as mild and benign at the ears of the audience, as they could from the feeble efforts of a few violins in a common concert room. And lastly, that from the immense size of the building, no *single voice* had the least chance of being heard by those who had places remote from the orchestra ; but luckily, this was so far from being true, that not a vocal breathing, however feeble by nature, or softened by art, was inaudible in any part of the immense space through which it diffused itself in all directions.

All these difficulties, real and imaginary, were happily obviated by Mr. Commissioner Bates, the CONDUCTOR of this great enterprize ; for this gentleman, who had so long made the various works of so great and fertile a genius his particular study, selected the pieces, collected, collated, and corrected the books ; and, with a diligence and zeal, which nothing but enthusiasm could inspire, after the idea was suggested, totally devoted every moment of his leisure to its advancement and completion.

There have been commentators who have dedicated their whole lives to the study of one author; Homer, Aristotle, and Shakspeare, have had votaries of this kind; and when admiration and zeal are moderated and tempered by rectitude of judgment, those, who during a long series of years, have chiefly pointed their attention to a particular style of musical composition, must be best acquainted with its beauties, and able to direct others how to execute it with energy and precision.

No musical *amateur* had perhaps, ever such experience in these matters, or such frequent opportunities of combining and disposing a numerous Band to the best advantage as Mr. Bates; who, while he was pursuing the study of literature and science at King's College, Cambridge, had the reputation not only of being the best gentleman-performer on the harpsichord and organ of that time, but had the chief direction of the Concerts and Choral Performances in that University; as he had afterwards at Hinchinbroke, where the Earl of Sandwich frequently regaled his neighbours and friends with Oratorios, executed with the utmost precision, by performers of the first class. After the establishment of that most respectable institution, the Concert of Ancient Music, in 1776, of which Mr. Bates digested the plan, he was long the sole conductor of the performances at these Meetings, so justly celebrated, not only for accuracy and precision, but for the new effects produced from such old and venerable productions of great masters of harmony, as would otherwise have been buried in oblivion, or swept away from public notice by the rage for novelty and tide of fashion.

However my mind may be impressed with a reverence for HANDEL, by an early and long acquaintance with his person and works, yet, as it amounts not to bigotry, or the preclusion of all respect or admiration of excellence in others, wherever I can find it, my narrative will be

Paris, on the recovery of his elder
by three hundred musicians.

In the year 1723, most of the
Europe were assembled together in
by order of the Emperor, Charles
festival of his being crowned King of
says Quantz (the late celebrated p-
maa flute, and master of the presen-
does not furnish a more glorious o-
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opera performed in the open air, b-
and two hundred instruments.*

A solemn service was performed
Rameau, 1767, at the Church of the
by all the Musicians in the King's I-
of the Royal Academy of Music
occasion, we are told † that many
meau's best productions were selected
from several that were present, by th-
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At *Santa Chiara*, in Naples, also
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* *Herrn Johann Joachim Quantzens Lebens-
entwurfen*. Published by Marburg at Berlin, 1754.
Tour, vol. ii. p. 177.

† *Essai sur la Mus.* tom. III. p. 465.

these not only permit greater contribution to the necessary expenses of the estate, but also

At many other points because the festival is held in Venice, and other parts of Italy, a company of ten or three hundred Musicians is set, perhaps very much more; but from the time that the general number of harmony was increased, to this point, in the celebrated instance, I have, and to preserve it in a hundred performers, and a sufficient array of instruments, and one body of great and magnificent power of talents and discipline, to be in a position to lead the formation.

Indeed the fortunate actors of *Hamlet* had a long Country, while the number of countries to whom the Festival was in contemporary report by the name of Conductor of such activity and activity in the distribution of the songs. There were at the time a few great singers in London who were the pride of the public; and there were other singers of apprehension that a single man of character would be available in the same manner of Westminster Abbey. The number also, of this admirable singer to perform in such condition, and the liberty granted by the managers of the Festival, to whom she was exclusively engaged, gave with a large force single songs which were greatly esteemed as a effect, as the day of performance. Some of the most singular promises of the company, and in fact were accepted, but for their influence and opportunity of these performances of all others, would have shown that the acceptance of music performed in an manner as best in the Company. For the effect was not estimated more as great, and depending, by the small number of the whole, but more, however, and making for the songs of all nations. The songsters, songsters, and

— *John & Peter Jones & John & Thomas Smith* —

tators who have dedicated
dy of one author; Homer,
have had votaries of this
and zeal are moderated and
judgment, those, who during
e chiefly pointed their atten-
f musical composition, must
s beauties, and able to direct
ith energy and precision.

and perhaps, ever such experienced frequent opportunities of a numerous Band to the best who, while he was pursuing his science at King's College, was not only of being the conductor on the harpsichord and organ in chief direction of the Concerts in that University; as he had a room, where the Earl of Sandwich his neighbours and friends with him the utmost precision, by permission. After the establishment of the institution, the Concert of Antient Music which Mr. Bates digested the plan, and conductor of the performances at which he was justly celebrated, not only for its own sake, but for the new effects produced by the venerable productions of great masters, which otherwise have been buried away from public notice by the tide of fashion.

I may be impressed with a reverence
early and long acquaintance with his
yet, as it amounts not to bigotry, or
respect or admiration of excellence
or I can find it, my narrative will be

less likely to excite suspicions of improbability or hyperbole, in such readers as were not so fortunate as to participate of the surprise and rapture of all that were present at these magnificent performances, and are able to judge of the reality of the sensations described.

After so long a Preface to so short a Book, I shall add nothing more in apology for my narrative, than that I was stimulated to the drawing it up thus hastily, by the extreme satisfaction I felt in finding that the late COMMEMORATION was not only an undertaking of such magnitude as to merit the patronage of an enlightened public, but that the public, by its liberal support and profound attention, manifested itself to be worthy of the undertaking.

COMMEMORATION OF HANDEL.

How this great idea was generated, cherished, and matured, will, probably, be a matter of curiosity to the public, as well as the manner in which it was executed. And having had the honour of attending many of the meetings of the Directors and Conductor, while the necessary arrangements were under consideration, as well as opportunities of conversing with them since, I shall state the principal facts as accurately as possible, from such authentic information as these favourable circumstances have furnished.

In a conversation between Lord Viscount Fitzwilliam, Sir Watkins William Wynn, and Joah Bates, Esquire, Commissioner of the Victualling-Office, the beginning of last Year, (1783,) at the house of the latter, after remarking that the number of eminent Musical Performers of all kinds, both vocal and instrumental, with which London abounded, was far greater than in any other city of Europe, it was lamented that there was no public periodical occasion for collecting and consolidating them into one hand; by which means a performance might be exhibited on so grand and magnificent a scale as no other part of the world could equal. The birth and death of HANDEL naturally occurred to three such enthusiastic admirers of that great master, and it was immediately recollected, that the next (now the present) year, would be a proper time for the introduction of such a custom, as it formed a *complete century* since his birth, and an exact *quarter of a century* since his decease.

The plan was soon after communicated to the governors of the Musical Fund, who approved it, and promised

their assistance. It was next submitted to the directors of the concert of Ancient Music, who, with an alacrity which does honour to their zeal for the memory of the great Artist, HANDEL, voluntarily undertook the trouble of managing and directing the celebrity. At length, the design coming to the knowledge of the King, it was honoured with His Majesty's sanction and patronage. Westminster Abbey, where the bones of the great Musician were deposited, was thought the properest place for the performance; and application having been made to the Bishop of Rochester for the use of it, his lordship, finding that the scheme was honoured with the patronage of His Majesty, readily consented; only requesting, as the performance would interfere with the annual benefit for the Westminster Infirmary, that part of the profits might be appropriated to that charity, as an indemnification for the loss it would sustain. To this the projectors of the plan acceded; and it was afterwards settled, that the profits of the first day's performance should be equally divided between the Musical Fund and the Westminster Infirmary; and those of the subsequent days be *solely* applied to the use of that fund which HANDEL himself so long helped to sustain, and to which he not only bequeathed a thousand pounds, but which almost every Musician in the capital annually contributes his money, his performance, or both, to support.

Application was next made to Mr. James Wyatt, the architect, to furnish plans for the necessary decorations of the Abbey; drawings of which having been shewn to His Majesty, were approved. The general idea was to produce the effect of a royal musical chapel, with the orchestra terminating one end, and the accommodations for the Royal Family, the other.

The arrangement of the performance of each day was next settled, and I have authority to say, that it was at

His Majesty's instigation that the celebrity was extended to three days instead of two, which he thought would not be sufficient for the display of HANDEL's powers, or fulfilling the charitable purposes to which it was intended to devote the profits. It was originally intended to have celebrated this Grand Musical Festival, on the 20th, 22nd, and 23rd of April; and the 20th being the day of the funeral of HANDEL, part of the Music was, in some measure, so selected as to apply to that incident. But in consequence of the sudden dissolution of parliament, it was thought proper to defer the festival to the 26th, 27th, and 29th of May, which seems to have been for its advantage; as many persons of tender constitutions, who ventured to go to Westminster Abbey in warm weather, would not have had the courage to go thither in cold.

Impressed with a reverence for the memory of HANDEL, no sooner was the project known, but most of the practical Musicians in the kingdom eagerly manifested their zeal for the enterprise; and many of the most eminent professors, waving all claims to precedence in the band, offered to perform in any subordinate station, in which their talents could be most useful.

By the latter end of February, the plan and necessary arrangements were so far digested and advanced, that the Directors ventured to insert in all the Newspapers, the following advertisement:—

“ Under the Patronage of His MAJESTY.
In Commemoration of HANDEL, who was Buried in
Westminster Abbey, on the 21st of April, 1759.
On WEDNESDAY, the 21st of April next, will be
performed in Westminster Abbey, under the
management of the

Earl of Exeter	Lord Paget
Earl of Sandwich	Right Hon. H. Morrice
Viscount Dudley Ward	Sir Watkin W. Wynn, Bart.
Viscount Fitzwilliam	Sir Richard Jebb, Bart.

Directors of the Concert of Ancient Music ;

Some of the most approved pieces of Sacred Music of that great Composer.—The doors will be opened at Nine o'Clock, and the Performance will begin precisely at Twelve.

And on the Evening of the same day, will be performed, at the Pantheon, a Grand Miscellaneous CONCERT of Vocal and Instrumental Music; consisting entirely of pieces selected from the Works of Handel.—The doors will be opened at Six o'Clock, and the Concert will begin exactly at Eight.

And on Saturday Morning, April 24th, will be performed, in Westminster Abbey, the Sacred Oratorio of the MESSIAH."

Such is the reverence for this illustrious Master, that most of the performers in London, and a great many from different parts of the kingdom, have generously offered their assistance; and the Orchestra will consist of at least Four Hundred Performers, a more numerous Band than was ever known to be collected in any country, or on any occasion whatever. The profits arising from the performances, will be applied to charitable purposes.

The Directors of the Concert of Antient Music have opened books to receive the names of such persons as are desirous of encouraging this undertaking, and will deliver out the Tickets for the several performances, at ONE GUINEA each. Books will likewise be opened, and Tickets delivered at Mr. Lee's, No. 44, Wigmore Street; Birchall's Music Shop, No. 129, New Bond Street; Longman and Broderip's, in the Haymarket and Cheapside; Bremner's, near the New Church in the Strand; and at Wright's and Co. Catherine Street, Strand.

No person will be admitted without a Ticket; and it is hoped that those who mean to subscribe, will do it as early as they conveniently can, that proper seats may be provided for them."

In order to render the band as powerful and complete as possible, it was determined to employ every species of instrument that was capable of producing grand effects in a great orchestra, and spacious building. Among these, the SACBUT, or DOUBLE TRUMPET was sought; but so many years had elapsed since it had been used in this kingdom, that, neither the instrument, nor a performer upon it, could easily be found. It was, however, discovered, after much useless enquiry, not only here, but by letter, on the continent, that in His Majesty's military band there were six Musicians who played the three several species of sachut; tenor, base, and double base.* The names of these performers will be found in the general list of the band.

The DOUBLE BASSOON, which was so conspicuous in the Orchestra and powerful in its effect, is likewise a tube of sixteen feet. It was made with the approbation of Mr. HANDEL, by Stainsby, the Flute Maker, for the Coronation of His late Majesty, George the Second. The late ingenious Mr. Lampe, author of the justly admired Music of *The Dragon of Wantley*, was the person intended to perform on it; but, for want of a proper reed, or from some other cause, at present unknown, no use was made of it at that time; nor, indeed, though it has been often attempted, was it ever introduced into any band in England, till now, by the ingenuity and perseverance of Mr. Ashley, of the Guards.

The DOUBLE BASE KETTLE DRUMS were made from the models of Mr. Ashbridge, of Drury Lane orchestra, in copper, it being impossible to procure plates of brass large enough. The Tower drums, which,

* The most common sachut, which the Italians call *trombone*, and the Germans *Posaune*, is an octave below the common trumpet; its length eight feet, when folded, and sixteen straight. There is a manual, by which a note can be acquired a fourth lower than the usual lowest sound on the trumpet, and all the tones and semitones of the common scale.

by permission of his grace the Duke of Richmond, were brought to the Abbey on this occasion, are those which belong to the Ordnance Stores, and were taken by the Duke of Marlborough, at the battle of Malplaquet, in 1709. These are hemispherical, or a circle divided; but those of Mr. Ashbridge are more cylindrical, being much longer, as well as more capacious than the common kettle drum; by which he accounts for the superiority of their tone to that of all other drums. These three species of kettle drums, which may be called tenor, base, and double-base, were an octave below each other.

The excellent ORGAN, erected at the West end of the Abbey, for the commemoration performances only, is the workmanship of the ingenious Mr. Samuel Green, of Islington. It was fabricated for the Cathedral of Canterbury, but before its departure for the place of its destination, it was permitted to be opened in the capital on this memorable occasion. The keys of communication with the harpsichord, at which Mr. Bates, the conductor, was seated, extended nineteen feet from the body of the organ, and twenty feet seven inches below the perpendicular of the set of keys by which it is usually played. Similar keys were first contrived in this country for HANDEL himself, at his Oratorios; but to convey them to so great a distance from the instrument, without rendering the touch impracticably heavy, required uncommon ingenuity and mechanical resources.

In celebrating the disposition, discipline, and effects, of this most numerous and excellent band, the merit of the admirable architect who furnished the elegant designs for the Orchestra and Galleries, must not be forgotten; as, when filled, they constituted one of the grandest and most magnificent spectacles which imagination can delineate. I am acquainted with few buildings, that have been constructed from plans of Mr. Wyatt, in

which he exercised his genius in *Gothic*; but all the preparations for receiving their Majesties, and the first personages in the kingdom, at the East end; upwards of Five Hundred Musicians at the West; and the public in general, to the number of between *Three and Four Thousand persons*, in the area and galleries, so wonderfully corresponded with the style of architecture of this venerable and beautiful structure, that there was nothing visible, either for use or ornament, which did not harmonize with the principal tone of the building, and which may not, metaphorically, have been said to be in *perfect tune* with it. But, besides the wonderful manner in which this construction exhibited the hand to the spectators, the Orchestra was so judiciously contrived, that almost every performer, both vocal and instrumental, was in full view of the conductor and leader; which accounts, in some measure, for the uncommon ease with which the performers confess they executed their parts.

The whole preparations for these grand performances were comprised within the Western part of the building, or broad aisle; and some excellent judges declared, that, apart from their beauty, they never had seen so wonderful a piece of carpentry, as the Orchestra and Galleries, after Mr. Wyatt's models. Indeed, the goodness of the workmanship was demonstrated by the whole four days of commemoration in the Abbey being exempted from every species of accident, notwithstanding the great crowds, and conflicts for places, which each performance produced.

At the East end of the aisle, just before the back of the choir-organ, some of the pipes of which were visible below, a throne was erected in a beautiful Gothic style, corresponding with that of the Abbey, and a centre box richly decorated and furnished with crimson satin, fringed with gold, for the reception of their Majesties

and the Royal Family; on the right hand of which was a box for the Bishops, and, on the left, one for the Dean and Chapter of Westminster; immediately below these two boxes were two others, one on the right, for the families and friends of the Directors, and the other for those of the prebendaries of Westminster. Immediately below the King's box was one placed for the Directors themselves; who were all distinguished by white wands tipped with gold, and gold medals, struck on the occasion, appending from white ribbands. These their Majesties likewise condescended to wear, at each performance. Behind, and on each side of the throne, there were seats for their Majesty's suite, maids of honour, grooms of the bed-chamber, pages, &c.

The Orchestra was built at the opposite extremity, ascending regularly from the height of seven feet from the floor, to upwards of forty, from the base of the pillars; and extending from the centre to the top of the side aisle.

The intermediate space below was filled up with level benches, and appropriated to the early subscribers. The side aisles were formed into long galleries, ranging with the Orchestra, and ascending, so as to contain twelve rows on each side; the fronts of which projected before the pillars and were ornamented with festoons of crimson moreen.

At the top of the Orchestra was placed the occasional organ, in a Gothic frame, mounting to, and mingling with the saints and martyrs represented in the painted glass on the West window. On each side of the organ, close to the window, were placed the kettle-drums, described above. The choral bands were principally placed in view of Mr. Bates, on steps, seemingly ascending into the clouds, in each of the side aisles, as their termination was invisible to the audience. The principal singers were ranged in the front of the Orchestra, as at

Oratorios, accompanied by the choirs of St. Paul, the Abbey, Windsor, and the Chapel Royal.

The design of appointing *Sub-directors*, was to diminish, as much as possible, the trouble of the noblemen and gentlemen who had projected the undertaking, as well as that of the conductor; and this was effected with great diligence and zeal, not only in superintending the business at the doors of admission, and conducting the company to their seats, which fell to the share of Dr. Cook, Dr. Ayrton, and Messrs. Jones, Aylward, and Parsons—all professors of the first class; but in arranging the performers, and conveying signals to the several parts of that wide extended orchestra—departments which fell to the lot of Dr. Arnold and Mr. Dupuis, organists and composers to his Majesty, and Mr. Redmond Simpson, eminent and respectable professors, of great experience, who may be said to have acted as *Adjutant-Generals* on the occasion; Dr. Arnold and Mr. Dupuis having been placed on different sides of the orchestra, over the vocal choir, and Mr. Simpson in the centre, over the subordinate instrumental performers. In selecting these delegates among the Members of the Musical Society, great care was taken not to enfeeble the orchestra, by employing such performers as were likely to augment its force; but such as had either ceased to play in public, or whose instruments being the organ and harpsichord, of which only one was wanted, accepted of parts which were not the less useful for being *silently* performed.

Of the care and intelligence with which preparations were made for these performances, some judgment may be formed from the single circumstance of the Music Books that were provided for each day; as two hundred and seventy-four were requisite for the first performance in the Abbey, a hundred and thirty-eight for the Pantheon, and two hundred and sixty-seven

for the Messiah; amounting in all to seven hundred and seventy-nine; not one of which was missing or mislaid, nor was an instrument wanting during the whole commemoration; as the porters had strict orders to convey all the instruments into the orchestra at the Abbey, by seven o'clock in the morning of each day, to prevent the company from being incommoded by the admission of such as were unwieldy.

Few circumstances will, perhaps, more astonish veteran Musicians, than to be informed that there was but *one general Rehearsal* for each day's performance—an indisputable proof of the high state of cultivation to which practical Music is at present arrived in this country; for, if good performers had not been found, ready made, a *dozen* Rehearsals would not have been sufficient to make them so. Indeed, Mr. Bates, in examining the list of performers, and enquiring into their several merits, suggested the idea of what he called a *drilling Rehearsal*, at Tottenham Street Concert Room, a week before the performance, in order to hear such volunteers, particularly chorus-singers, as were but little known to himself, or of whose abilities his assistant was unable to speak with certainty.* At this Rehearsal, though it consisted of a hundred and twenty performers, not more than two of that number were desired to attend no more.

At the general Rehearsal in the Abbey, mentioned above, more than five hundred persons found means to obtain admission, in spite of every endeavour to shut out all but the performers; for fear of interruption, and perhaps, of failure in the first attempts at incorporating and consolidating such a numerous band; consisting

* This was Mr. John Ashley, of the Guards, whose unwearied zeal and diligence were constantly employed with such intelligence and success, as greatly facilitated the advancement of the plan, and diminished the anxiety of Mr. Bates, as well as the weight with which he had voluntarily loaded his shoulders.

not only of all the regulars, both native and foreign, which the capital could furnish, but all the irregulars, that is, *dilettanti*, and provincial Musicians of character, who could be mustered, many of whom had never heard or seen each other before. This intrusion, which was very much to the dissatisfaction of the managers and conductor, suggested the idea of turning the eagerness of the public to some profitable account for the Charity, by fixing the price of admission to Half a Guinea for each person.

But, besides the profits derived from subsequent Rehearsals, the consequences of the first were not without their use; for the pleasure and astonishment of the audience, at the small mistakes and great effects of this first experiment, which many had condemned by anticipation, were soon communicated to the lovers of Music throughout the town, to the great increase of subscribers and solicitors for tickets. For though the friends of the directors were early in subscribing, perhaps from personal respect, as much as expectation of a higher musical repast than usual, yet the public in general did not manifest great eagerness in securing tickets, till after this Rehearsal, Friday, May 21, which was reported to have astonished even the performers themselves, by its correctness and effects. But so interesting did the undertaking become, by this favourable rumour, that from the great demand of tickets, it was found necessary to close the subscription; which was done so rigorously, that the author of this account was unable, on Monday, to obtain of the managers tickets of any kind, on any terms, for some of his friends who had neglected to give in their names sooner.

Many families, as well as individuals, were, however, attracted to the capital by this celebrity; and I never remember it so full, not only so late in the year, but at any time in my life, except at the coronation of his

present Majesty. Many of the performers came, unsolicited, from the remotest parts of the kingdom, at their own expense ; some of them, however, were afterwards reimbursed, and had a small gratuity in consideration of the time they were kept from their families, by the two unexpected additional performances.

Foreigners, particularly the French, must be much astonished at so numerous a band moving in such exact measure, without the assistance of a *Coryphæus* to beat the time, either with a roll of paper, or a noisy *baton* or truncheon. Rousseau says, that "the more time is beaten the less it is kept;" and, it is certain, that when the measure is broken, the fury of the musical general or director increasing with the disobedience and confusion of his troops, he becomes more violent, and his strokes and gesticulations more ridiculous, in proportion to their disorder.

The celebrated Lulli, whose favour in France during the last century, was equal to that of HANDEL in England, during the present, may be said to have *beat himself to death*, by intemperate passion in marking the measure to an ill-disciplined band; for, in regulating with his cane the time of a *Te Deum*, which he had composed for the recovery of his royal patron, Louis XIV. from a dangerous sickness, in 1686, he wounded his foot by accidentally striking on that instead of the floor, in so violent a manner, that from the contusion occasioned by the blow a mortification ensued, which cost him his life at the age of fifty-four.

As this commemoration is not only the first instance of a band of such magnitude being assembled together, but of *any* band at all numerous, performing in a similar situation, without the assistance of a *Manu-ductor* to regulate the measure, the performances in Westminster Abbey may be safely pronounced no less remarkable for the multiplicity of voices and instruments employed,

than for accuracy and precision. When all the wheels of that huge machine, the orchestra, were in motion, the effect resembled clock-work in every thing, but want of feeling and expression.

And as the power of gravity and attraction in bodies is proportioned to their mass and density, so it seems as if the magnitude of this band had commanded and impelled adhesion and obedience, beyond that of any other of inferior force. The pulsations in every limb, and ramifications of veins and arteries in an animal, could not be more reciprocal, isochronous, and under the regulation of the heart, than the members of this body of Musicians under that of the conductor and leader. The totality of sound seemed to proceed from one voice and one instrument, and its powers produced not only new and exquisite sensations in judges and lovers of the art, but were felt by those who never received pleasure from Music before.

These effects, which will be long remembered by the present public, perhaps to the disadvantage of all other choral performances, run the risk of being doubted by all but those who heard them, and the present description of being pronounced fabulous, if it should survive the present generation.

UNDER THE PATRONAGE OF
HIS MAJESTY.

DIRECTORS.

Earl of EXETER,
Earl of SANDWICH,
Earl of UXBRIDGE,
Sir WATKIN WILLIAMS WYNN, Bart.
Sir RICHARD JEBB, Bart.

CONDUCTOR.

JOAH BATES, Esquire.

ASSISTANT DIRECTORS.

Dr. Benjamin Cooke,	Mr. Thomas Saunders Dupuis,
Dr. Samuel Arnold,	Mr. John Jones,
Dr. Edmund Ayrton,	Mr. Theodore Aylward,
Mr. Redmond Simpson,	Mr. William Parsons.

ASSISTANT CONDUCTOR.

Mr. John Ashley.

INSTRUMENTAL PERFORMERS.

ORGAN.

JOAH BATES, Esquire.

FIRST VIOLINS.

PRINCIPALS.

Mr. Hay
Mr. Cramer

Rev. Mr. Attwood
Mr. Agus
Mr. Barret
Mr. Barron
Mr. Bassett
Mr. Bishop
Mr. Blake
Mr. Boultonflower
Mr. Brooks
Mr. Cahanes
Mr. Chabran
Mr. Cole
Mr. Condel
Mr. Coyle
Mr. Coyle, jun. Organist,
Ludlow, Shropshire
Mr. Crouch
Mr. Dance
Mr. Deuby, Derby
Mr. Fida
Mr. Fox
Mr. Frudd, Nottingham
Mr. Gillingham
Mr. Gwilliam
Mr. Hollendael
Mr. Hime
Mr. Hindmarsh
Mr. Howard
Mr. Henry
Mr. Hobbs
Mr. Huxtable
Mr. Johnstone
Mr. Lanzoni
Mr. J. Mahon, Oxford
Mr. Oliver
Mr. Parkinson
Mr. Salpietro
Mr. Robert Shaw
Mr. Anthony Shaw
Mr. G. Shutz
Mr. Thomas Smith
Mr. Thackary, York
Mr. Thurstan
Mr. Tibet
Mr. Wood
Mr. Wakefield
Mr. Watson

SECOND VIOLINS.

PRINCIPALS.

Mr. Borghi
Mr. Soderini

Master Ashley
Mr. Churchill
Mr. Coles
Mr. Compton
Mr. Cross
Mr. Evans
Mr. Farlow
Mr. Fell
Mr. Foulis
Mr. French
Mr. Gallot
Mr. Gehot
Mr. Griesbach
Mr. Griesbach, jun.
Mr. Hackman
Mr. Higgins
Mr. Hodson
Mr. Howlds
Mr. Jackson
Mr. Inchbald
Mr. Linton
Mr. Long
Mr. Miller
Mr. Nicholson
Mr. Norbon
Mr. J. Parkinson
Mr. Peck
Mr. Pinto
Mr. Rawlins
Mr. Reinegale
Mr. T. Shaw
Mr. J. Smith
Mr. Robert Smith
Mr. Smithergale
Mr. Standard
Mr. Stayner
Mr. Valentine, jun.
Mr. Vindini
Mr. Wagner
Mr. D. Walker
Mr. Ware, jun.
Mr. Warren
Mr. Watley
Mr. Williams
Mr. Woodcock

TENORS.

PRINCIPALS.

Mr. Napier
Mr. Carnevale
Mr. Hackwood
Mr. Shields

Mr. Benser
Mr. Buckinger
Rev. Mr. Flye
Mr. Gibbons
Mr. Jackson
Mr. G. Jones
Mr. W. Mahon
Mr. Messing
Mr. Miller
Mr. Pick
Mr. J. Richards
Mr. Rock
Mr. Sharp, jun. Grant-
ham, Lincolnshire
Mr. Sharp, St. Neott's,
Huntingdonshire
Mr. D. Shaw
Mr. Simpson
Mr. Turner
Mr. Valentine, Leicester
Mr. Vial
Mr. Villenieu
Mr. Warren, sen.
Mr. Wilcock

HAUTBOIS.

PRINCIPALS.

Mr. Vincent
Mr. Eiffert
Mr. Fischer
Mr. Parke

Mr. Brandi
Mr. Cantelo
Mr. Foster
Mr. Kellner
Mr. Munro
Mr. Parke, jun.
Mr. Partri
Mr. F. Sharp, Grantham,
Lincolnshire
Mr. Suck



SECOND HAUTOIS.

Mr. Arnult
Mr. Coles
Mr. Cornish
Mr. Dickenson
Mr. Gray
Mr. Heinitz
Mr. Carist
Mr. Lessler, jun.
Mr. Lowe
Mr. Manissire
Mr. Pope
Mr. Rice
Mr. Teed

FLUTES.

Mr. Buckley
Mr. Decamp
Mr. Florio
Mr. Hottley
Mr. Papendick
Mr. Potter

VIOLONCELLOS.

PRINCIPALS.

Mr. Croadill
Mr. Cervetto
Mr. Paxton
Mr. Mara

Mr. Adams
Mr. Barron, jun.
Mr. Beilby
Mr. Bradford
Mr. Denny
Mr. Griesbach
Mr. Hill
Mr. Mason
Mr. Mawby
Mr. Phillips
Mr. Roberts
Mr. Scola
Mr. William Sharp
Mr. John Shields
Mr. Siken
Mr. J. Smith
Mr. Zeidler

BASSOONS.

PRINCIPALS.

Mr. Baumgarten
Mr. Hogg
Mr. Lion
Mr. Parkinson

Mr. Bodwin
Mr. Browning
Mr. Denman
Mr. Evans
Mr. Gough
Mr. Holmes
Mr. Hubbard
Mr. Jenkinson

Mr. King
Mr. Kellner
Mr. Leffer
Mr. Lings
Mr. Mallet
Mr. Osborn
Mr. Peacocke
Mr. Ponsford
Mr. Schubert
Mr. R. Shaw
Mr. Ralph Shaw
Mr. Windsor
Mr. J. Windsor
Mr. Zink

DOUBLE BASSOON.

Mr. Ashley

DOUBLE BASSES.

PRINCIPALS.

Mr. Gariboldi
Mr. Richard Sharp
Mr. Neibour
Mr. Pasquali

Mr. Barret
Mr. Dressler
Mr. Granthony
Mr. B. Hill
Mr. J. Hill
Mr. King
Mr. Kirton
Mr. Philpot
Mr. J. Sharp
Mr. Smart
Mr. Thompson

TRUMPETS.

PRINCIPALS.

Mr. Sarjant
Mr. Jenkins
Mr. Vinicomb
Mr. Fitzgerald

Mr. Attwood
Mr. Cantelo
Mr. Flack
Mr. W. Jones
Mr. Marley
Mr. Nicola
Mr. Porney
Mr. Tompson

TROMBONI, or
SACBUTS.

Mr. Korat
Mr. Kellner
Mr. Moeller
Mr. Neibour
Mr. Pick
Mr. Zink

These performers played
on other instruments,
when the sacbuts were
not wanted.

HORNS.

Mr. English
Mr. Gray
Mr. Kaye
Mr. Leander
Mr. Lely
Mr. Lord
Mr. M'Pherson
Mr. Miller
Mr. Moeller
Mr. Ockle
Mr. Payola
Mr. Pietlin

KETTLE DRUMS.

Mr. Burnet
Mr. Houghton
Mr. Nelson

DOUBLE KETTLE-
DRUMS.

Mr. Ashbridge

VOCAL PERFORMERS.

TREBLES.

PRINCIPALS.

Madame Mara
Miss Harwood
Miss Cantelo
Miss Abrams
Miss T. Abrams
Signor Pacchierotti, at
the Pantheon only
Signor Bartolini

Three Master Ashleys
Miss Burnet
Master Bellamy
Mrs. Burnet
Ten Chapel Boys
Master Dorion
Miss Hudson
Two Master Knyvetts
Master Latter
Master Londer
Mrs. Love
Master Lowther
Master Matthews
Miss Middleton
Miss Parke
Ten St. Paul's Boys
Master Piper
Master Taylor
Eight Westminster Boys
Six Windsor Boys

COUNTER TENORS

PRINCIPALS.

Rev. Mr. Clerk
Mr. Dyne
Mr. Knyvett

Baron Dillon
Mr. W. Ayrton, York-
shire
Mr. Barrow
Mr. Battishall
Mr. Bowen
Mr. Bushby
Rev. Mr. Champness
Rev. Mr. Comins, Exeter
Mr. Dowding
Mr. Fawcett
Mr. Friend
Mr. Gore, Windsor
Mr. Green
Mr. Guichard
Mr. George Harris
Mr. Hartly, Windsor

Mr. Harwood, Lanca-
shire
Mr. Hindle
Mr. Horsfall
Mr. Leach
Mr. Lewis
Mr. Livesque
Mr. Ivitt, Lonsworth,
Cambridgeshire
Mr. Machin
Mr. Noulds
Mr. Offield
Mr. Parker
Mr. Pemberton
Mr. Percy
Mr. Reinholdson
Mr. Roberts
Mr. Rose
Mr. Salmon, Worcester
Mr. Slater
M. Smith
Mr. Starkey, Oxford
Mr. Steel
Mr. Stevenson, Hunting-
don
Mr. Swaine
Mr. Swan
Mr. Taylor
Mr. Vincent
Mr. Walton, Litchfield
Rev. Mr. O. Wight
Mr. Wilson

TENORS.

PRINCIPALS.

Mr. Harrison
Mr. Norris, Oxford
Mr. Corse, Salisbury

Mr. Abingdon
Mr. Arrowsmith
Mr. Atterbury, Tedding-
ton, Middlesex
Mr. Aylmer
Mr. Ayrton, jun.
Mr. Bacon
Mr. Thomas Baker
Mr. Bethal
Mr. Billington
Mr. Bloomer
Mr. Booth
Mr. Bond
Mr. Bryan
Dr. Burlington
Mr. Bushby
Mr. Cheese, Manchester

Mr. Christian
Mr. Ed. Clarke
Mr. William Clarke
Mr. Comins, Penzance,
Cornwall
Mr. Matthew Cooke
Mr. Robert Cooke
Mr. Dale
Mr. Darvile
Mr. Darvile, jun.
Mr. Deebio
Mr. Degnum
Mr. Dorion
Mr. Evance
Mr. Evanco, jun.
Mr. Field
Mr. Florio, jun.
Mr. Foulston
Mr. Gillatt
Mr. Gilson
Mr. Gniise, Windsor
Mr. Heather
Mr. Hewitt
Mr. Hill, Salisbury
Mr. Hobler
Mr. Holcroft
Mr. Hudson
Mr. Jackson
Mr. Jemmyns
Mr. King, Stilton, Hun-
tingdonshire
Mr. Keith
Mr. Latter
Mr. Lloyd
Mr. Luther
Mr. Malmes
Mr. Minchine
Mr. Noble, Peterborough
Mr. J. Ogden, near
Manchester
Mr. Olive
Mr. Piercy
Mr. Pitt, Worcester
Mr. Plumer
Mr. Probyn, Birming-
ham
Mr. William Rocko
Mr. Randal
Mr. Reeve
Mr. Remy
Mr. M. Roch
Mr. J. Roch
Mr. Sexton, Windsor
Mr. Squire
Mr. Stafford Smith
Mr. Stanton
Mr. Stevens

Mr. Taylor
Mr. Tett
Mr. J. Tett
Mr. Turtle
Mr. Vincent, jun.
Mr. Webb, jun.
Mr. White
Mr. Whitehead
Mr. Williams
Mr. Wilson
Mr. Woodhead

BASES.

PRINCIPALS.

Mr. Bellamy
Mr. Champness
Mr. Reinbold
Signor Tasca
Mr. Matthews, Oxford

Mr. William Baker
Mr. Balmforth
Mr. Boyce
Mr. Brewster
Mr. Briggs
Mr. Buckingham
Mr. Burton
Mr. Calcot
Mr. Clay
Mr. Crawley
Mr. Crippen
Mr. Coke
Mr. Culver
Mr. Danby
Mr. Danby, jun.

Mr. Darley
Mr. Duncomb
Mr. Fisher
Rev. Mr. Gibbons
Mr. W. Granville
Mr. Grestorex, sen.
Burton upon Trent
Mr. Grestorex, jun.
Newcastle
Mr. James Green
Mr. Thomas Green, Birmingham
Mr. Gloombridge
Mr. Hargrave
Mr. Harris, Birmingham
Mr. Richard Harris
Mr. J. Harrison, Derbyshire
Mr. F. Hatfield
Mr. Hemshaw
Mr. Holden, Birmingham
Rev. Mr. Honner
Mr. Howard
Mr. Joyce
Mr. Langdon, Peterborough
Mr. Luntton
Mr. Lochart
Mr. Ludworth
Mr. Lynott
Rev. Dr. Morgan
Mr. Miller
Mr. Milton
Mr. Olive
Mr. Osmand
Mr. Overend, Isleworth

Mr. Pemberton
Mr. Price
Mr. Purcell
Mr. Rainbott
Mr. Rawson, Nottingham
Mr. Real
Mr. Robinson, Windsor
Mr. Robson, Huntingdonshire
Mr. Roebuck
Mr. Rogers
Mr. Henry Rose
Mr. Rutter, Windsor
Mr. Scales, jun. Windsor
Mr. Salter
Mr. Sands
Mr. Saundera
Mr. Slater, jun.
Mr. Smart
Mr. Smith, Richmond
Mr. John Swan
Mr. Joseph Swan
Mr. Taylor
Mr. Benj. Thomas
Mr. John Thomas
Mr. Tomba, Winchester
Mr. Tomson
Mr. Townsend
Mr. Waite
Mr. Waite
Mr. Webb
Mr. Wheatley, Greenwich
Mr. Wheatley, jun.
Rev. Mr. Willet,

First Performance,
WESTMINSTER ABBEY,
WEDNESDAY, MAY 26th, 1784.

THE CORONATION ANTHEM.

PART I.

OVERTURE—ESTHER.
The Dettingen TE DEUM.

PART II.

OVERTURE, with the DEAD MARCH in SAUL.
Part of the FUNERAL ANTHEM.
When the ear heard him.
He delivered the poor that cried.
His body is buried in Peace.
GLORIA PATRI, from the JUBILATE.

PART III.

ANTHEM—*O sing unto the Lord.*
CHORUS—*The Lord shall reign, from ISRAEL IN EGYPT.*

Second Performance,
PANTHEON,
THURSDAY EVENING, MAY 27th, 1784.

PART I.

SECOND HAUTOIS CONCERTO.
Sorge infausta, AIR in ORLANDO.
Ye Sons of Israel—CHORUS in JOSHUA.
Rende il sereno—AIR in SOSARMES.

Caro vieni—in RICHARD THE FIRST.

He smote all the first born. CHORUS, from ISRAEL in EGYPT.

Va tacito e nascosta. AIR in JULIUS CÆSAR.

SIXTH GRAND CONCERTO.

M' allontano sdegnose pupille. AIR in ATALANTA.

He gave them hail-stones for rain. CHORUS—ISRAEL in EGYPT.

PART II.

FIFTH GRAND CONCERTO.

Dite che fà—AIR in PTOLEMY.

Vi fida lo sposo—in ÆTIUS.

Fallen is the foe, CHORUS, in JUDAS MACCHABÆUS.

OVERTURE OF ARIADNE.

Alma del gran Pompeo. Accompanied Recitative in JULIUS CÆSAR.

Followed by

Affanni del pensier—AIR in OTHO.

Nasco al bosco ——— ÆTIUS.

Io t' abbraccio —DUET in RODELINDA.

ELEVENTH GRAND CONCERTO.

Ah! mio cor!—AIR in ALCINA.

ANTHEM. *My heart is inditing of a good matter.*

Third Performance,

WESTMINSTER ABBEY,

SATURDAY, MAY 29th, 1784.

THE MESSIAH.

Fourth Performance,
WESTMINSTER ABBEY,
JUNE 3rd, 1784.
BY COMMAND OF HIS MAJESTY.

PART I.

OVERTURE—ESTHER.
 The Dettingen TE DEUM.

PART II.

OVERTURE OF TAMERLANE, and Dead March in SAUL.
 Part of the FUNERAL ANTHEM.
When the ear heard him.
He delivered the poor that cried.
His body is buried in peace.
 GLORIA PATRI, from the JUBILATE.

PART III.

AIR AND CHORUS—*Jehovah crown'd with glory bright.*
 In ESTHER.

FIRST GRAND CONCERTO.

CHORUS—*Gird on thy sword.* In SAUL.

FOURTH HAUTOBOIS CONCERTO.

ANTHEM—*O sing unto the Lord all the whole earth.*

CHORUS—*The Lord shall reign for ever and ever.*

ISRAEL IN EGYPT.

CORONATION ANTHEM. *Zadoc the Priest.*

Fifth Performance,
WESTMINSTER ABBEY,
SATURDAY, JUNE 5th, 1784.
BY COMMAND OF HER MAJESTY.

THE MESSIAH.

STATE of MONEY received, in consequence of the Five Commemoration Musical Performances.

Received the first day, at Westminster Abbey, Wednesday, May 26, 1784	£.	s.	d.
	2966	5	0
Second Performance, in the Pantheon, Thursday, May 27	1690	10	0
Third Performance, in the Abbey, Saturday, May 29	2626	1	0
Fourth Performance	1603	7	0
Fifth Performance	2117	17	0
At Three several Rehearsals in Westminster Abbey and Pantheon	944	17	10
His Majesty's most gracious donation	325	0	0
By Sale of Printed Books of the Words	262	15	0

Whole Receipts - - - - - £12,736 12 10

Disbursements of SUMS expended and appropriated to Charitable purposes.

To Mr. James Wyatt, for Building in the Abbey and the Pantheon	£.	s.	d.
	1969	12	0
Mr. Ashley, for Payment of the Band, &c.	1976	17	0
Rent and Illumination of the Pantheon	136	16	0
Advertising in Town and Country Papers	236	19	0
Printing Books of the Words	289	2	0
Door Keepers	102	1	6
Use of the Organ	100	0	0
High and Petty Constables	100	5	0
Gratifications	167	5	0
Engraving Cheques and Tickets, striking Medals, Drawings, Guards, Porters, and sundry incidents	351	8	10
To the Society for Decayed Musicians	6000	0	0
To the Westminster Hospital	1000	0	0
In the Hands of Redmond Simpson, Sub-Treasurer, to answer subsequent demands	286	6	6

Whole Disbursement, errors excepted £12,736 12 10

ROYAL
MUSICAL FESTIVAL
IN
Westminster Abbey,
1834.

Grand Musical Festival, 1834.

THE idea of having a Festival this Year originated with Sir George Smart, who communicated with His Majesty on the subject; the King expressed himself much pleased with the proposal; Sir George, immediately after having obtained the sanction of His Majesty, proceeded to confer with the Royal Society of Musicians; the Members of which having assembled, Sir George laid before them the plan, by which it was proposed that the forthcoming Festival should exceed in grandeur and importance all preceding Musical Meetings. The united strength of the Vocal and Instrumental Corps at the commemoration of Handel, consisted of 525 performers, whereas at the present Festival they will amount to upwards of 600. It was farther arranged, that the profits arising from the performances should be divided amongst the following charitable Musical Institutions, viz.—the Royal Society of Musicians—the Musical Fund and the Choral Fund. This plan having been approved of, the Royal Society of Musicians voted the sum of fifty pounds to meet the first expenses, and His Most Gracious Majesty sent his munificent donation of 500 guineas, and has signified his intention to honor all the performances with his presence. The following Gentlemen are appointed to preside at the Organ, viz. Mr. Attwood, Mr. Adams, Mr. Bishop, Dr. Crotch, Mr. Knyvett, Mr. Novello, Mr. Turle, and Mr. C. Potter. The leaders are Messrs. F. Cramer, Weichsel, Mori, Spagnolletti, and T. Cooke. A plan of the Abbey will be left at all the principal Music Shops, where Tickets may be had after the 1st of May. The Days fixed for the Performances are, for First, Tuesday Morning, June 24th; Second, Thursday, June 26th; Third, Saturday, June 28th; and Fourth, Tuesday, July 1st, commencing at Twelve o'Clock; the first Rehearsal will be on Friday, the 20th, and the others on the 25th, 27th, and 29th of June.

Patrons.

THE KING'S MOST EXCELLENT MAJESTY.
THE QUEEN'S MOST EXCELLENT MAJESTY.

Vice-Patrons.

H. R. H. THE DUKE OF CUMBERLAND,
H. R. H. THE DUKE OF SUSSEX,
H. R. H. THE DUKE OF GLOUCESTER,
H. R. H. THE PRINCESS AUGUSTA,
H. R. H. THE DUCHESS OF GLOUCESTER,
H. R. H. THE PRINCESS SOPHIA,
H. R. H. THE DUCHESS OF KENT,
H. R. H. THE PRINCESS SOPHIA OF GLOUCESTER.

Presidents.

The Lord High Chancellor,	The Earl of Mount Edgcombe,
The Lord President,	The Earl Fortescue,
The Lord Privy Seal,	The Earl of Mansfield,
The Duke of Norfolk,	The Earl of Liverpool,
The Duke of Richmond,	The Earl of Wilton,
The Duke of Leeds,	The Earl Grey,
The Duke of Devonshire,	The Earl of Harewood,
The Duke of Hamilton,	The Earl Brownlow,
The Duke of Dorset,	The Earl de Grey,
The Duke of Northumberland,	The Earl of Litchfield,
The Duke of Wellington,	The Earl Amherst,
The Duke of Sutherland,	The Earl of Bandon,
The Duke of Gordon,	The Earl of Errol,
The Duke of Leinster,	The Earl of Haddington,
The Duke of Argyll,	The Viscount Falkland,
The Duke of Buccleugh,	Lord Willoughby de Eresby,
The Marquis of Winchester,	Lord Byron,
The Marquis of Bute,	Lord Boston,
The Marquis of Aylesbury,	Lord Lyttelton,
The Marquis of Bristol,	Lord Arden,
The Marquis of Westminster,	Lord de Dunstanville,
The Marquis Conyngham,	Lord Hill,
The Marquis of Clanricarde,	Lord Farnborough,
The Earl of Shrewsbury,	Lord Ravensworth,
The Earl of Albemarle,	The Right Hon. the Speaker,
The Earl of Dartmouth,	Sir Herbert Taylor, G. C. H.
The Earl de Lawarr,	AND
The Earl of Clarendon,	The Right Hon. the Lord Mayor.

Directors.

The Earl Howe, (<i>Chairman</i>)	Sir Benjamin C. Stephenson, K.C.H.
The Earl of Deuigh,	The Lord Saltoun, (<i>Hon. Treasurer</i>)
The Earl of Cawdor,	Sir Andrew Barnard, K. C. B., (<i>Hon.</i>
The Earl of Belfast,	<i>Sec.</i>)
The Lord Burghersh,	

Conductor, Sir George Smart.

The Music to be performed will consist of Selections from the Works of Handel, Haydn, Mozart, Beethoven, &c. It is reported that after the present Festival it is the intention of Mr. Parry and Mr. Hawes to publish an authentic account of the Performance.

Alfred Robins, Printer, 29, Tavistock Str. Covent Garden.

THE ORDER
OF THE
PERFORMANCES.

On **TUESDAY, JUNE 24th,**

Haydn's Oratorio "THE CREATION," and a Selection from Handel's Oratorio "JUDAS MACCABEUS."

On **THURSDAY, JUNE 26th,**

A Selection from the Works of Handel, Haydn, Mozart, Leo, Beethoven, and other Composers; and Handel's Oratorio "ISRAEL IN EGYPT."

On **SATURDAY, JUNE 28th,**

Selections from Handel's Oratorio "SAMSON," and from the Works of Haydn, Mozart, Beethoven, Purcell, Purgolesi, Cimarosa, and other eminent Composers.

On **TUESDAY, JULY 1st,**

Handel's Sacred Oratorio "THE MESSIAH," by command of Her Majesty.

The Public are requested to give orders to the various Musicsellers for what number of Tickets they may require.

Tickets for reserved seats, Two Guineas each day.

Tickets for seats not reserved, One Guinea each day.

Tickets for the Rehearsal, Half-a-Guinea each day.

The Tickets will be issued to the Music Shops about the middle of May.

St. James's Palace, April 15.

HOWE, Chairman.



